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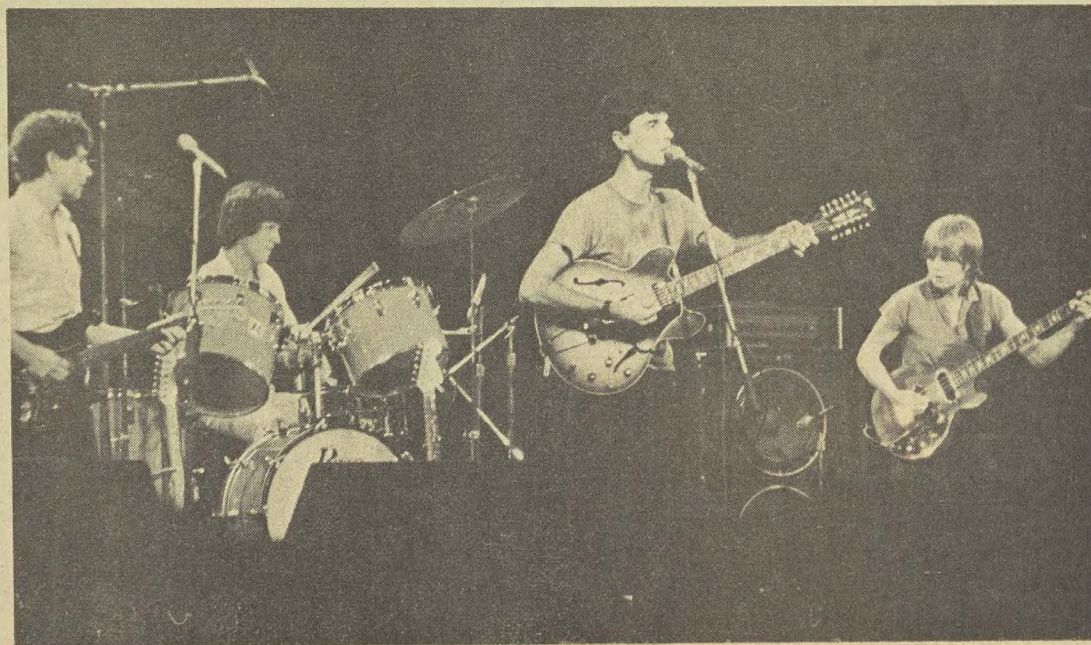
Vol. 1, No. 7

NOVEMBER '78

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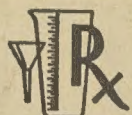


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Newby's GamePlan

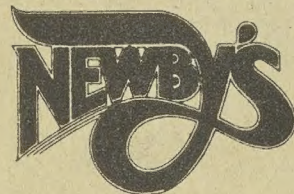
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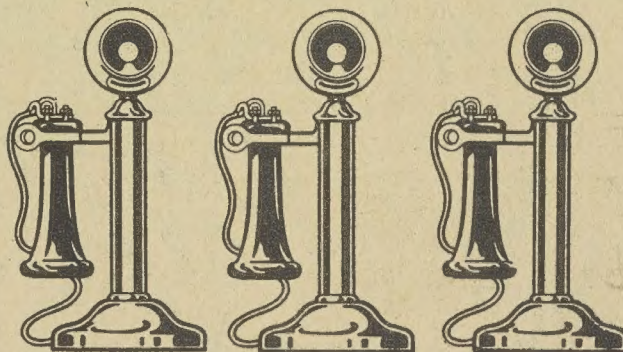
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Cover photos of CHEAP TRICK & TALKING HEADS by Robbin Cresswell.

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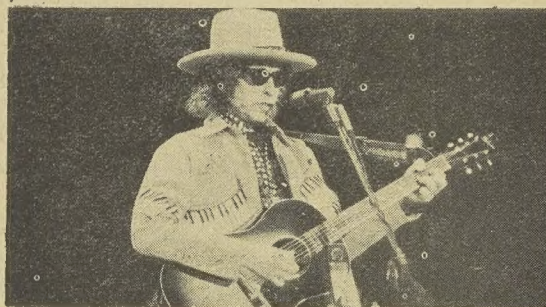
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- 11-24-Black Sabbath/Van Halen/
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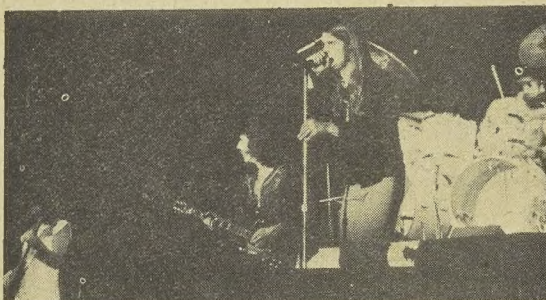
- 10-25&26-Balconies Falt/Too Bitter
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Bob Dylan will appear in Austin on the UT campus' Special Events Center November 25. Tickets go on sale in Austin October 23 for \$10, \$8.50 and \$7.



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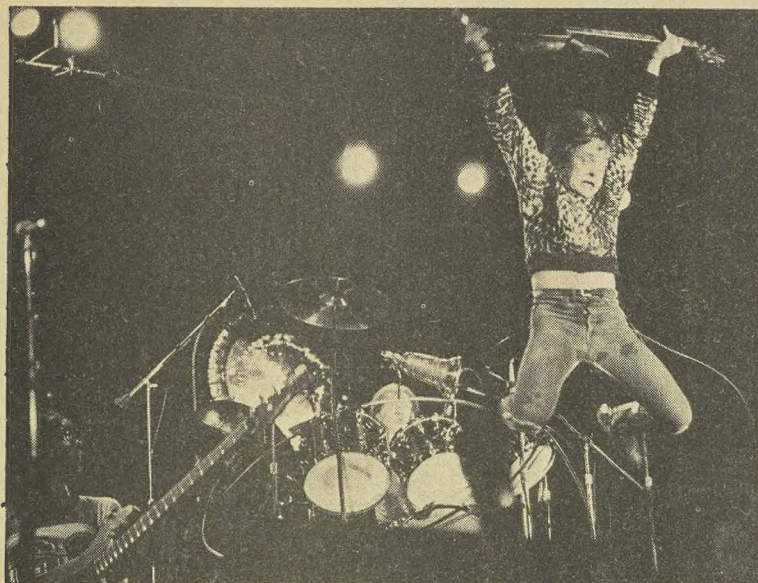
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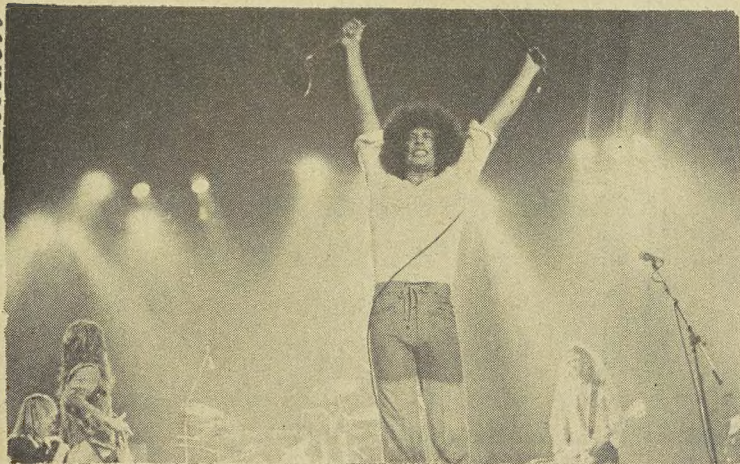


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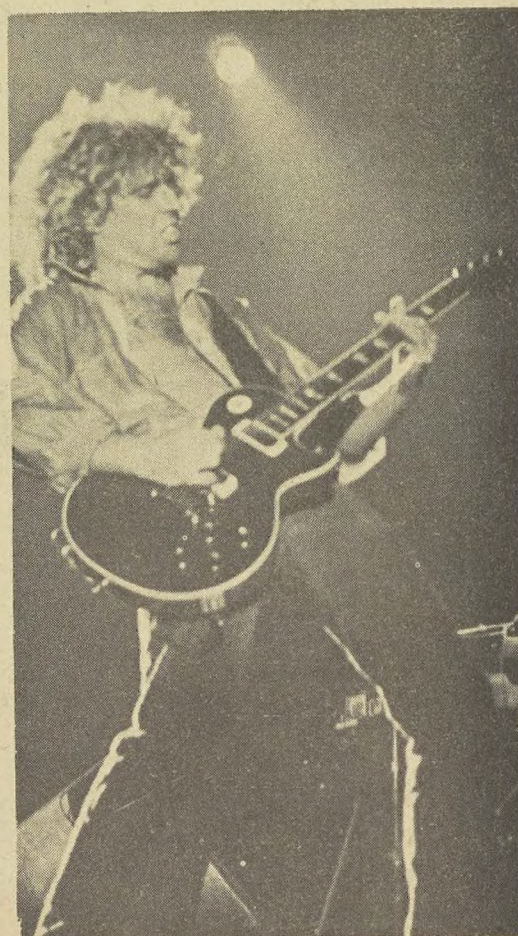


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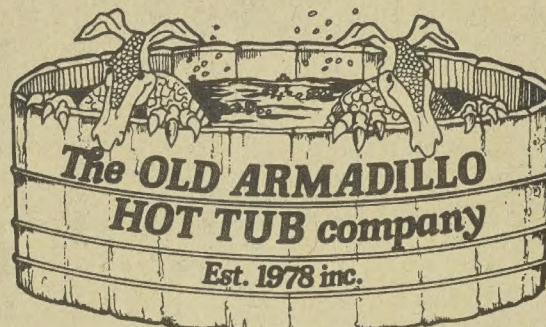
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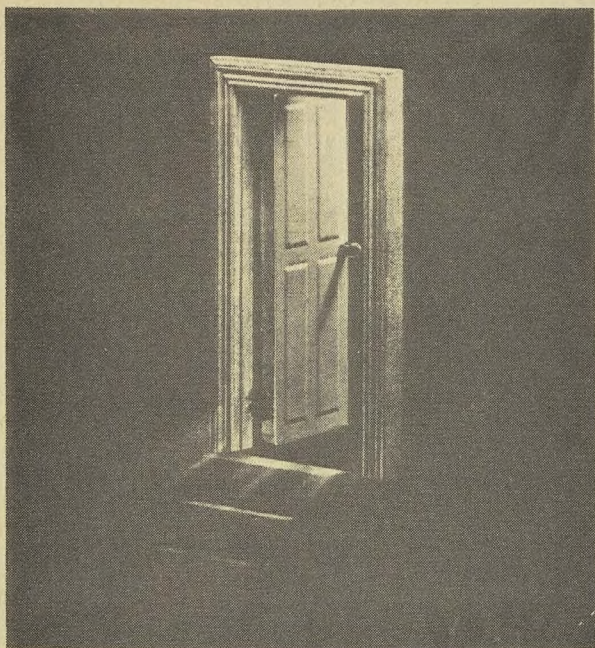


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GARFIELD - A PUBLIC AFFAIR



by Brent Stone

The Album jacket depicts a doorway suspended above a descending staircase. Through the doorway traces of a wooden floor can be seen. An ethereal light mysteriously engulfs this surreal image almost haphazardly.

Symbolically, the picture suggests revelation and concealment. However, a more thorough interpretation may yield an explanation for the acceptance and success of the artist who conceived this visual paradox.

When speaking of Garfield's latest release, "Out There Tonight," any interpretation will prove adequate, for the band encourages one to participate in the sublime. The musical compositions within are didactic - light and airy to those who prefer to listen, esoteric to those who want to hear what Garfield French has to say.

NEXT STOP THE TWILIGHT ZONE

French is an aesthetic minded individual. His compositions invoke feelings of uneasiness and disdain. He has so neatly woven a musical and verbal tapestry that the unraveling of such seems virtually impossible.

French has assembled a group of individuals with musical and lyrical tastes similar to his own. Individually, the members are French, Dennis French, Maris Tora, Walter Lawrence and Jacques Fillion. Collectively, the group is known as Garfield.

The members of Garfield have much to do with the direction of the group, though they have little bearing on the lyrical passages. However, they agree that the band should be progressive - that is, all rock and very little roll.

"We tend to think of ourselves as members of a progressive band," drummer Dennis French says.

HONESTY COSTS AIRPLAY

"When recording, we attempt to provide an objective point of view - to sort out the good from the bad. It is a tedious process, but it's worthwhile. Garfield, as a group and person, has something to say."

French adds that the band has adopted a "no bullshit" policy.

"We try to be very honest and open with ourselves and our public. Of course, the decision is an artistic prerogative. But we do feel that honesty accredits the band."

The honesty policy has cost the band airplay. It was not until recently that radio stations across the country began playing "Private Affair" - an explicitly written song concerned with the morality of free love.

French explains that "Private Affair" was not intended to be the single from "Out There Tonight", but rather "All Alone Again", a slower, more intimate piece.

"'Private Affair' is a haunting piece of music. The lyrics are very explicit and the melody is inescapable. Sometimes I'll find myself humming the tune unintentionally", he said.

Garfield concerns itself with the beyond. The mental realm void of the corporeal self. The paradox that is created lingers as a reminder of how far the group has come and how far they have yet to go.

SURRENDER TO CHEAP TRICK

by Monte Martinez and Ron Young

If you're a hard-core rock fan who likes his rock loud and heavy then Cheap Trick's for you. If you're a pop music fan who enjoys melody, clever lyrics with catchy hooks to match but hate syrupy, over-studioized pop then Cheap Trick's for you. Cheap Trick takes the power of the Who and creatively combines it with the intelligent pop sensibility of the Beatles to produce the best definition of "power pop". Like Baskin-Robbins this is a rock band with something for everyone. Cheap Trick's members are pretty boys Tom Peterson-bass and Robin Zander their lead singer who can sound like anyone from Lennon to Plant, Bun E. Carlos, a drummer who looks more like a tired salesman, and guitarist Rick Nielson who could easily be rock'n'roll's Jerry Lewis. Together they've come up

with a fresh and interesting approach to rock music that has been sorely lacking in the last few years.

We talked with Rick Nielson just before Cheap Trick opened for Foreigner at San Antonio's Convention Center Arena.

RNR-Do you feel that because of the peculiar way you dress and present yourself onstage that the audience doesn't take you seriously as a musician?

RICK-Serious? *Rock'n'roll is fun! I enjoy dressing as I do just as Robin enjoys wearing his suits. We do our music with fun in mind.*

RNR-Who do you consider your main guitar influences?"

RICK-No one. *I get inspired by a great song when it's well written and played. It's then that I realise that I get fired up not influenced.*

RNR-Your songs have very strange lyrics especially your hit single "Surrender". How do you get your ideas for songs?

RICK-Mostly from my past experiences with life. *I write a lot. On the road I find new ideas. And I have the time to create new songs when I'm in the studio. I come up with songs fast because the equipment is readily available.*

RNR-I really like all of Cheap Trick's albums but I especially like the rawness of the first album. What was the difference between the Jack Douglas (Aerosmith) method of production and Tom Werman's who produced IN COLOR and HEAVEN TONIGHT?"

RICK-Oh yeah, what Jack wanted was the live sound. *In three weeks we recorded over 22 songs. Only "Mandocello" was overdubbed (on the first album). The Worm (Werman) is great to work with. He inspired us by enhancing our songs.*

RNR-It sounds like you'd like to get into production someday.

RICK-No, there's not much fun in it.

RNR-How do you feel about the album and band called Fuse that you and Tom had once been in?

RICK-It was a very good band live but the album was terrible. *The recording was not well produced and our direction wasn't the same as the producer who'd been assigned to us. It was 1968-69*



Robbin Cresswell

RICK GIVES A THUMBS UP TO ROCK&ROLL

and I was playing keyboards as well as guitar and our sound was just not coming off in the studio.

RNR-Part of your past experience was a time when you and Tom attempted to form a band from the remnants of Fuse and Nazz.

RICK-That was 1969 and Tom and I had just got back from England. I had met Todd Rundgren while there and found out that he had quit Nazz to go solo. When we got back to the U.S. I looked up Stewkey who was here in Texas. Then we found Thom Mooney. Stewkey liked my songs and that was the origin of the band. One of it's many names was The Manchurian Blues Band. We were very much a live band. We recorded very little material. (Some demos that never got released except on bootleg Nazz tapes.)

RNR-You tour more than just about any band, you've recorded three albums in nineteen months, you're probalby the best new band in America and you're gigantic in Japan. What do you attribute to your lack of success in America so far?

RICK-We're very successrul in many areas

of the country. It's a matter of radio stations either playing or not playing our music, which is one reason why we tour more than any other band. We have our fourth album coming out any day now. It's a live recording in Japan that will be released as an import.

RNR-Do any members of the band play on other people's records?

RICK-Yes, I play on Gene Simmons' (KISS) solo album. We did "Dreams" together and it turned out real nice. Recorded on Alice Cooper's new one and played on "Alley Katz" for Hall and Oats.

It's a lot of fun.

RNR-Last we heard, you owned 35 guitars.

RICK-That was a long time ago, at the time of the first album. I have 72 now. Do you know anyone here who owns or sells any real old guitars?

RNR-No, I don't but I'll ask around and let you know.

RICK-We've been to your city three times and all we've seen is the Alamo and three different arenas.

RNR-Maybe you should play the Alamo next time.

RICK-Hey, that would be great! I'd love it!

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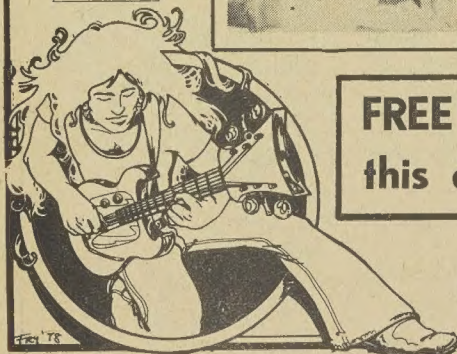


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MORNIN' SIDE: A ROCK N' ROLL FAMILY

by Jim E. Beal Jr.

Little kids. These suckers are little kids, babies. The oldest one is barely twenty-one. The youngest is fifteen.

What these children are is a band called Mornin' Side. What they do is play a brand of original music that conjures up the best days of the psychedelic era, and the freshest times of the Heavy Metal awakening.

Keep in mind they barely had their eyes open when peace and love and the Thirteenth Floor Elevators stalked the earth. Also keep in mind these kiddies are serious. They're having fun, but they're not just playing rock and roll.

Mornin' Side is George Carpenter on vocals; Rick Schechter-bass; Steve Schechter-percussion and Ted Schechter on guitar. Yes, trivia fans, the Schechters are brothers and the fifteen-year-old is Rick.

Ted and Steve started playing music together five years ago. Mornin' Side as it exists now has been together for a year and a half. Besides the four musicians, Mornin' Side consists of sound person Debbie Wright, road manager Cliff Lonas and special effects man Roy Clinton.

Steve handles the business end of the group, Ted oversees the musical part in a general way.

Mornin' Side is currently tuning up their act at a couple of clubs which are tuning up their acts, Evil People's on Bandera and Shep's Palace on Highway 16 South.

98 PERCENT ORIGINAL

In a town where fans holler for ZZ TOP songs at an Aersomith concert,



Jim Beal

ROCKIDS--MORNIN SIDE

how can Mornin' Side dare play 98 percent original tunes?

"You've gotta start off in the direction you want to go in", Steve explained.

"If people want to hear AC-DC they can turn on their stereo, plus, people like our original stuff. We've all been working for months and months and years and years. Music isn't just a passing fancy with us."

"None of us have ever sat down and tried to copy a song. Our songs are all a group effort. They kinda start out as a jam and turn into a song," Ted added.

Steve again:

"Nothing we do sounds like any other song we play. It has to pass the whole band before we play it."

BALANCED ATTACK

On and off stage Mornin' Side presents a balanced attack. No one is "the star" and no one hogs any spotlights.

"We haven't had any hassles in five years. We get along well, maybe being brothers has something to do with it," Steve said.

Are there things you don't agree on?

"None of us agreed on a name. The only one we agreed with was one

our mother came up with - Mornin' Side. Besides, it's not the name that makes the band, it's the band that makes the name, "Steve, Ted, George and Rick said - severely trying my ability to take notes.

Like I said - these guys and Debbie don't hog. Every time I asked a question five or six people answered it. Share and share alike - confuse interviewers.

What does Mom Schechter have to say about her boys playing rock'n'roll?

Another unison effort:

"She's with us all the way. She made the banner for us. We've been brought to court three times for noise complaints and she stands up for us. Thanks, Mom."

POWER OF ATTORNEY

What about having a 15-year-old in the band?

"When we first started havin' out little brother in the band it proved to be a pain. We researched it some and now we have power of attorney over him. We're responsible for him while we're in a club," Steve explained.

Donny Osmond may have been a gimmick when his parents put him on-stage. Rick Schechter is a bass playing son-of-a-gun.

"A guy next door had a bass and sold it to me. I just kept it under my bed. Then these guys needed a bass player, so I just picked it up and taught myself," Rick said.

Mornin' Side's musical influences are interesting, to say the least - early Led Zeppelin, the Eagles, Uriah Heep, Too Smooth and Crosby, Stills, Nash and Young.

Mix those together and you certainly do get something different.

When Mornin' Side cranks out their own compositions like "The Battle", "Ghost Rider", "Solitude" and "Feel My Love" audiences realize they're not listening to another copy band.

WHERE TO?

So where does Mornin' Side go from here?

"We've really got a lot of high hopes. We got all our equipment together, we just spent \$3,000.00 on our PA. We've been in the garage mostly. Now we can hit the clubs and get our stage poise down. Then we plan to hit Austin, then New York or California," Ted forecast.

"It's hard to make it In S.A. It's hard to make it in Austin - there's so much competition. We plan to make it all the way - it's all our hopes," he added.

Steve took over:

"We want to come out with a very loud yell. We're proud of our music. We're all ready to wait. We don't want to, but we realize we have to. There are a lot of people behind us waiting.

"People figured we were just gonna be a neighborhood band, now they're seeing and hearing different.

"All we have to offer people is ourselves - a lot of times they take it."

Those who take it are rarely disappointed.



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ENCHANTED EVENING WITH B.O.C.

by Robbin Cresswell

Blue Oyster Cult had just finished a sell-out show at the Municipal Auditorium in San Antonio. One of many sell-outs on this tour. After the show, we met with the group at Dirty Nelly's Club on the river for some drinks and conversation.

RNR-Do you like playing to large audiences, say 50,000?

JOE BOUCHARD-(bass)-After 10,000 you can't really see anymore people. It's just all black.

RNR-Do you ever play outdoors?

JOE-Yea. We have.

RNR-How does the laser show come off outdoors?

JOE-Well, we played an outdoor gig in Carson City, Nevada. The sky was very clear and it turned out great.

RNR-Your laser light show doesn't seem to be quite as elaborate as it was last year.

JOE-We're not using the bracelet that Eric (Bloom) wears anymore because it was defective. We have to abide by all the fire laws in each state and Texas is strick. We're like an experiment for lasers used in entertainment.

RNR-Is Sandy Pearlman still working with you?

JOE-Yes, but he has other projects. He's with the Dictators too.

RNR-Albert, why are you the one that wears the Godzilla head?

ALBERT BOUCHARD-(drums)-I don't really know. I just picked it up one night during a show.

JOE-He looks normal that way (laughter).

RNR-Do any of you play on any other artists' albums?

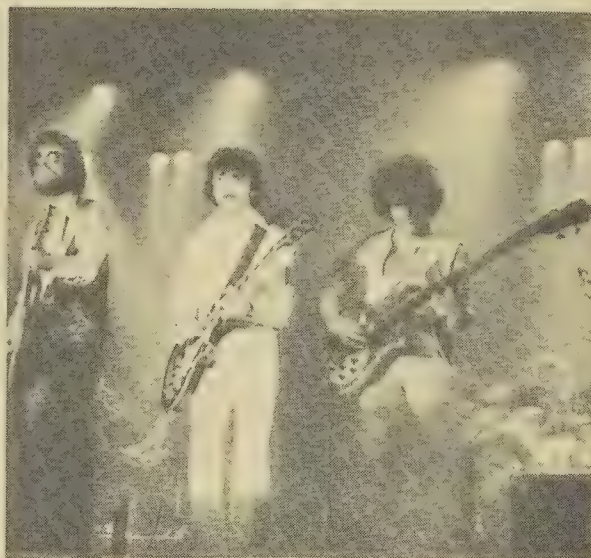
DONALD ROESER-(lead guitar)-No. Not at all.

RNR-Patti Smith plays on the AGENTS OF FORTUNE album.

DONALD-Well, Patti of course is involved with Allan (Lanier) and has collaborated some good ideas.

RNR-Donald, how many guitars do you have?

DONALD-Six. That's not really alot



Robbin Cresswell

for a guitar player. Steve Stills has about forty.

RNR-You had a big hit with "The Reaper" two years ago which filtered into the AM market. Are you striving for another hit record?

ALBERT-No. We're not going to strive for a hit. We're not going to walk away from one either.

RNR-When will your next album be out?

ALAN LANIER-(keyboards, guitar)-We've just completed a live album recorded in Atlanta, Columbus and New Castle, England. It has seven songs, "Godzilla", "Reaper" and some others.

That new live album Alan was talking about is now available in the record stores. Entitled, SOME ENCHANTED EVENING. The new LP features some BOC classics like "Astronomy" and ("Don't Fear) The Reaper". In addition the Cult does two cover songs, the MC5's "Kick Out The Jams" and the 1965 hit "Don't Let Me Be Misunderstood" by Eric Burdon and the Animals (recorded in the Animals home town of New Castle, England). Each song is done with authority. Roesers lead finds very chord exact, every note precise. A well engineered live recording. In fact, the album sounds almost like it was done in a studio. The album is used only as a filler until the next BOC studio product is complete.

THE RETURN OF THE COWBOY TWINKY

by Jim E. Beal Jr.

Through bars gone defunct and newspapers gone extinct we've followed the Adventures of Ray Wylie Hubbard and the Cowboy Twinkies.

Kinda like gambling on pork belly futures or Dallas Cowboy games we've kept up with them hoping to be there when they appeared on Hee-Haw or did something else spectacular.

For all the people who slept through the Cosmic Cowboy Wave: Ray Wylie Hubbard is the author of a little ditty called "Up Against the Wall Redneck Mother".

He's also the author of a large quantity of other songs, most "better" than "Redneck Mother" and most usually drowned out by loud (read drunken) requests for you-know-what.

Thw Cowboy Twinkies (Terry Joe Buffalo Ware, lead guitar and vocals; Jim Six Pack Herbst, percussion; Clovis Roblaine, bass and terminal insanity) developed into one of the tightest, wittiest, most talented bands ever to grace or disgrace a stage.

Ray and the Twinkies signed a semi-abortive contract with Warner Bros. Records. The deal produced one fine, under-promoted album and nothing else.

ON TOUR AS OPENERS

Ray Wylie Hubbard and a slightly altered band are currently on a six week, multi-state concert tour opening for Willie Nelson.

Hubbard recently signed a recording contract with Lone Star Records and a new album, "Off The Wall", is appearing in your local record store.

Willie Nelson has held San Antonio in the palm of his hand for quite some time, and with good reason. However,

Hubbard and the band (Ware and Herbst from the Twinkies plus Dave Gant on keyboards, violin and viola and Kenny Howard on bass - Clovis Roblaine fans will be saddened to hear he split because of direction differences) did themselves proud at last month's Nelson show.

Hubbard and the boys did a varied set, alternating uptempo and quiet tunes, both original and other folks' compositions. Highlights of the too-short set were Hubbard's "West Texas Country Western Dance Band", Dee Moeller's "What A Way To Go" and (you guessed it) "Up Against..."

TALKING AND SEARCHING

"I can't think of anybody I'd rather open for than Willie Nelson," Hubbard said while searching for a clean shirt.

"I was doin' the album myself. I ran out of money 'cause of taxes and hospital bills. I ran into Willie up in Dallas. He asked me what I was doin', I told him I was trying to get up the money to finish my record. He asked me if I wanted to be on Lone Star, I said yes, we booked the studio time and went in and finished it up," he explained while looking for a pick.

"I like the album. There's probably no hit single, but there are some neat songs on it. This is the



Ray Wylie Hubbard and Jim "Six Pack" Herbst. Only the stages change.

first time I've ever met people on the business end of records. It's really an education. Oh yeah, put in there a guy named Ron McKeon, a great photographer in Dallas, did the cover photo," he said while wheedling and cajoling.

Hubbard and Gant recently went to New York City to play the Lone Star Cafe.

"It really went well. It was one of the best crowds I've ever played for. I just got up there and stumbled around, but they loved it and I want to go back sometime."

NEWS FLASH

Ray Wylie was suddenly interrupted by a news flash from Buffalo: "Ray Wylie Hubbard and Farrah Fawcett-Majors have been seen together at Studio 54. They met on a fishing trip with Lee. I basically made Ray what he is today..."

Hubbard turns to interrupt with news of a talent search for a new guitar player.

The kibbutzing, the cuts, the jokes go on, but it gets rough on the road. Clovis is already gone, one album has come and faded, Ray and Co. have probably played "Redneck Mother" about 1,650 times, Buffalo and Ray Wylie each got married this year. Are they going back to the bar circuit at the end of this tour?

"Bars? I hope not. I'm not knocking bars, but I'd like a little more control. Rather than "Red Neck" all the time, I'd like to pick and choose. It's my name, it's my band and I'll play what I want to play," Hubbard said as if he'd almost found what he'd been looking for.

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by Ron Young

The Talking Heads' onstage appearance is unlike any other rock band. They wear no flashy rhinestone-studded costumes but dress in simple, conservative button-down shirts and jeans (including female member Tina Weymouth). They display no extended guitar or drum solos which is a staple for many rock bands. They also don't go in for theatrics the way some rock acts almost depend on.

Instead, leader David Byrne is the only one who moves about much onstage. While the rhythm section of Tina Weymouth on bass, Chris Frantz on drums and Jerry Harrison on keyboards and guitar works like a well-oiled machine Byrne, rolling his eyes like a new wave Eddie Cantor, enthusiastically plays and sings the songs with conviction. His performance is totally uninhibited. He's like a kid going through facial expressions and poses in front of a mirror. And he sings like anyone else would in the shower or while driving a car. Whether Talking Heads is performing the happy rhythms and out-of-control exuberance of "Pulled Up" or the stark melody of "Psycho Killer" their music is at once complex and intellectual, fun and danceable. They above all are what's new about the new wave.

Talking Heads were the last of the Big Four bands (Ramones, Patti Smith, and the recently disbanded Television) to emerge from the New York punk palace

CBGB's. But far from being another leather-jacketed, safety-pinned, anarchy espousing group, they are the most interesting band to come along in the last five years. The lyrics to their songs are witty and insightful. They concern everyday life and are deceptively simple. They hit home on both an intellectual and a gut level. Byrne's writing has much in common with Randy Newman (a songwriter he admires). Take for example these lines from "Don't Worry About The Government": *My building has every convenience/It's going to make life easy for me/It's going to be easy to get things done/I will relax along with my loved ones.*

In an exclusive interview with IT'S ONLY ROCK 'N' ROLL, Talking Heads' drummer, Chris Frantz explained how the band was originally formed. "We formed the band in New York City in 1975. We were friends from our college days (at the Rhode Island School of Design) and we remet in New York. The group consisted of me on drums, David on guitar and Tina on bass. We later added Jerry in '77. He came to us via The Modern Lovers in their original configuration. Of course that group had been split up since '72, so we didn't steal him away or anything. All four of us had been playing our instruments since childhood."

The name Talking Heads is a television term. "We wanted a name that was unusual. One that didn't connote a particular type of music. Some bands you only have to hear their name to know they're a heavy metal band. But with us you don't know if we're a comedy team, a group of consultants or what," Chris told us in our Phoenix to San Antonio phone conversation.

INFLUENCES FROM A-Z

Talking Heads music is immediately recognizable and like that of The Beatles or The Who it can't be identified as anyone else's. Their influences are many and yet like the best bands these influences are well covered up to where all a listener hears is Heads music. "A lot of people say they hear a Doors

influence in Jerry's keyboard playing but there are so many influences the band has that we might as well make a little book, Every Record You've Ever Heard And Liked. (laughter) Then we'd go from Wilson Pickett to Paul Revere & The Raiders and the British Invasion bands up to the bands of today like Kraftwerk and various reggae bands. Even groups who are freinds of ours like The Ramones. I don't mean that they only influence us musically either. But musically we're not limited to being influenced by just new wave bands or just rock either."

The Talking Heads' second album MORE SONGS ABOUT BUILDINGS AND FOOD was produced by Brian Eno, well-known British producer/musician who in addition to being a founding member of Roxy Music, has recorded numerous solo albums and worked with such major artists and David Bowie. Eno produced the new album, "because we told him to," laughed Chris. "No, really, there was a mutual feeling that he should do it. He was also interested in the band. It was very easy. The only problem was convincing the people in the business end of it that Eno could make a record that was more commercial than our first one. Eno is notorious for making un-commercial albums and the people in our business didn't want to have an album that would sit on the shelves. Neither did we particularly. But we're very pleased with the way he did it and we have a lot of respect for him. It's a real adventurous and young sounding record.

ENO MAKES THE DIFFERENCE

"I feel that the difference between the first and second albums besides the band being a year older and more experienced in performing is mainly in the recording technique. Eno's technique is far different than Tony Bongiovi's (TH's first producer). Tony's technique was very traditional in that, for example, he would stick a microphone onto a guitar amp and one line directly into the board and you'd get a very dry clean sound. Later in the mixing stage he'd add on special effects to make it sound real again. Eno on the other hand had us

play live in the studio without headphones and while the individual instruments were miked directly he set up ambience mikes which would pick up the whole band. Then this would be mixed all together approximating a live sound more than our first album," Chris explained.

While many groups feel confident producing themselves Chris expressed his feelings as to why Talking Heads doesn't at the moment. "It's a possibility but it's unlikely right now. The reason you use a producer is to make decisions for you when you're at your wits end and you've lost your objectivity. You have that third party to give you advice. He's involved but not as much as you are. We generally know what we want to do but sometimes when you've been playing a song for a real long time you forget about things. It's like having a marriage counselor."



Robbin Cresswell

DRUMMER CHRIS FRANTZ

THE RHYTHM METHOD

The Heads are largely a rhythm-dominated band. They understand the importance of the rhythm guitar like no one else since Brian Jones with the Stones or John Lennon with the Beatles.

In fact, where most bands use the rhythm as a framework on which to build extensive solos or simply bury the rhythm of a song with various production techniques, Talking Heads utilize it to where it becomes the melody. Their syncopated rock style is built around Tina's creative bass lines, Chris' letter-perfect drumming and David's urgent rhythm guitar playing all interlaced with Jerry's feisty keyboard work.

While they've explored this direction on the first two LPs ("Here comes that rhythm again"—"Stay Hungry") how far can a band go when it's musical style is based mainly on the rhythms? "We're open to a lot of directions. However we're going to stick pretty much to our guns because we're working on developing a recognizable style. But we're always open to new ideas. Hopefully we'll develop and get better. But we are a new group and it's only our second record."

The group's debut single, "Love Goes To A Building On Fire" received unanimous critical praise but did no-

thing on the charts. However, "Psycho Killer" reached number 2 in Belgium. But the Heads have yet to break into the U.S. charts. Like many other new wave American bands they are popular in Europe and England. But with the band doing so much touring lately they should become well-known here too. "At one time it was true that we were more popular in Europe than here but not anymore," Chris said. "I think it has a lot to do with the press being more powerful over there. The reason being that they don't have the radio stations we do and so people are more inclined to buy a music paper and take somebody's suggestion to buy an album. So being the darlings of particularly the French, British and Dutch press we toured and the kids loved us. The same thing is happening here now. We just played LA and now we have to go back and play four nights in a few months. A couple of months ago they couldn't book us for one night! So something's happening. The ball is rolling! Even here in Texas a weird band from New York can play!"

HOT BLOODED FOREIGNERS

by Elizabeth McIlhaney

When Foreigner began barreling its way up the charts a year and a half ago, most of the rock group's fans thought a gathering of fresh faces was responsible for the sound that was inundating the country from coast to coast.

They were wrong. The mixture of Americans and Englishmen that forms this group is not new to the musical scene. One of the members, Ian McDonald, who is co-producer, vocalist, guitarist and keyboardist, was one of the members of King Crimson, the group that made a name for itself in



Robbin Cresswell

COLD AS ICE BAND PLAYS HOT

1969 with the album IN THE COURT OF THE CRIMSON KING.

That group soon dispersed and McDonald went on to do another album, more obscure but not easily forgotten by those who did become aware of it--MCDONALD AND GILES. Michael Giles also was a former member of King Crimson.

This time, McDonald is a member of a group that not only has made a name for itself in rock and roll history, but has remained consistently successful.

"We've been fortunate enough to go down pretty well everywhere we've played," McDonald said in a telephone interview before the recent San Antonio concert. "The South's been exceptionally good in its response to the group.

"We do hard rock but we contrast that with lighter, more ethereal things, especially in the live show. But we're basically a hard-rock band.

"We haven't started on a new album yet so it's hard to say what it will be like," McDonald said as he tried to pinpoint how the group's sound is

evolving.

"We're not directly influenced by everything at the same time. We avoid whenever possible any direct influence; The Beatles are an obvious one--all music today is influenced by them."

Foreigner's first album hit the market in March 1977 and 14 months later was still at the top of the charts. Soon thereafter, the group hit the road and allowed itself little rest.

By the end of 1977, the group held the number one spot in every major consumer and trade publication poll and also had won every first-place award possible from the same publications.

After FOREIGNER, the group released DOUBLE VISION. When work was finished on that album, the group embarked upon a world tour. And now it is back in the United States, never letting up on its frantic pace as it works its way through the concert route once more.

The Boys From Brazil by Wrecks Read

The plot of "The Boys From Brazil" which is based on Ira Levin's novel, deals with the threat of a modern-day Hitler. According to this fiction, just before the end of World War Two, Hitler had skin grafts and blood samples taken from him in order to set up a future cloning process. The mad scientist responsible for this nasty Nazi plan is a real historical figure Dr. Joseph Mengele, the "Angel of Death" at the Auschwitz prison camp during the war. Mengele and other mad members of the new Reich hope that one of the nearly one hundred clones will grow up to be another dictator.

The use of the Mengele character is one of the things that make this film more than just another Nazi-threat pot boiler. Mengele is played by Gregory Peck with all the coldness and stiffness that he usually brings to his performances but this time it works.

The other thing going for it is Lawrence Olivier's portrayal of an old Jewish Nazi-hunter whose determination to quell the monstrous plan is near superhuman. Olivier blends just the right amount of passion, humor and humility to make his character work. James Mason as a high-ranking neo-Nazi who must keep his superiors happy as well as Mengele under rein is also very good.

Although the acting and direction (Franklin J. Schaffner) is excellent the storyline of this thriller has too many holes in it to leave the audience satisfied by the end of it. The main difficulty is Mengele's attempt to recreate the environmental circumstances of Hitler's youth. The fact that Hitler came along when Germany and history had let down its guard enough so that this psychotic-genius could take up the reins of the world and head it toward a cliff is completely overlooked. B minus.**

DAVID'S DUSTY DISCS

by David Frost

The record industry is booming. Sales are higher than ever, yet a small number of record companies reap the profits. Take a look at current rock albums and you'll find that several labels are distributed by, or exist as subdivisions of one major label. That major label, in turn, is probably a part of some faceless conglomerate. There's not much room at the top.

All of today's record labels have access to the national or world-wide market. They have impressive studios and full-time promotion departments. When a band signs a recording contract, they may get all the "support services" they need to make it big.

Problem is, the label may overhype a band that's not ready for it. Another band might be signed simply because the company has a quota of new albums to fill; that band receives no attention or direction. If a record label is strong with several hit groups, they won't even bother signing a new band in the first place.

Under these conditions a rock'n'roll group may have no time to grow and develop at its own pace. Another problem is record companies think in terms of "more of the same". If Aerosmith is big and your band doesn't sound like Aerosmith, forget it.

WIDE OPEN INDUSTRY

It that's an accurate description of the industry in 1978, it's no damn wonder rock'n'roll has been so crummy lately. In the mid-60's, during the Second Great Era of Rock'n'Roll, the music was unpredictable. The kids were in control, not the program directors or marketing departments. Most any new group had a fighting chance.

The same was true during the First Great Era (1955-58). The record industry was wide open, too. For every group that wanted to make a record

there was someone with a small-time label ready to put the group on wax.

Rock'n'roll music was more accessible in the 50's and 60's. It was easier for a group to get a gig at a local club or dance. Touring acts could play a bar or drive-inn as well as a large auditorium, and there were more acts on a bill. In other words, it's never been harder for a rock'n'roll band to get started than it is today...plus the pressure for instant success has never been greater.

DOUG SAHM: AN EXAMPLE

Consider Doug Sahn, who started playing in a local C&W club at the age of ten or so. Altho it was somewhat of a novelty, he even cut a record back then. A guy in Luling (Charlie Fitch) had a small label and could afford to do something like that.

When Doug was in high school, he and his band hooked up with Emil Henke and Joe Anthony, who ran Harlem Records here in town. Doug had a local following, Emil and Joe had a low overhead with their label. They didn't have to sell a million copies to make it worthwhile. Sales of a few thousand made everybody happy, though certainly not rich.

In a few years Doug moved up and signed with Jesse Schneider, whose Renner label had a larger distribution base (Texas) than did Harlem (San Antonio). After that came an association with Huey P. Meaux, who recorded the Sir Douglas Quintet on his regional label, Tribe, and gave them national exposure through a distribution setup with Decca. Doug then signed with a big-time outfit, Mercury/Smash, and now can probably record for anyone he wants to.

Doug was growing at his own pace during those early years. By playing at hundreds of gigs throughout South Texas he found out immediately what the audience liked and didn't like. No need for some promotion man to tell him what was good, or what would sell.

Any pressure for success was of

his own making. He worked with people who had the time to help him with his music. At worst, Doug, the record company and the producer screwed up together. He also had plenty of chances to listen to and learn from Mexican musicians on the West Side and R&B groups at the Eastwood Country Club.

Doug Sahm ain't the best-selling act in history, but his brand of rock'n'roll is refined, mature, confident and unique. Could he have done that if he'd started in the Seventies? Hell no!

PUNK & NEW WAVE: ANTI-MONOTONY

Punk and new wave groups tried hard to break the monopoly (and monotony) of big record companies and establishment rock groups. The Pistols and Ramones made their own kind of music without regard to Top 40 tastes.

Punks and new wavers appeared on weird record labels, many of which they started themselves. They did their best to return rock'n'roll to the people.

Their records, however, were distributed mostly to hard-core fans who bought them through the mail. No chance for the average kid to go to his neighborhood record store (which is also owned by a big corporation) and buy those early punk singles. Radio stations didn't touch the music; program directors don't take chances anymore.

In 1978 punk and new wave has become an established sub-market. You can find the records at your favorite record store. The albums, though, appear on the same big labels that are responsible for all the Top 40 garbage we hear on the radio. It's difficult to argue that new wave represents the Third Great Era... it would be nice if it happened, but conditions just aren't right.

A LESSON FOR COLLECTORS

There is a lesson about record collecting amidst these thoughts. Wherever you live in 1978, current records are easy to find and many of them sound the same. Neither the music nor the quest for the records offers much excitement.

You can build up an interesting collection of punk/new wave 45s, but don't look to get rich on them. There's no way of knowing if someone is secretly sitting on 500 extra copies of a "rare" punk single, just waiting for prices to go up so that he can make a killing or flood the market.

There were a great many bad records in the 50's and 60's, no doubt about it. Anyone who wants a record simply because it was made in 1957, or 1965, has gotta be pretty twisted.

There was also much less pressure in the 50's and 60's; many record labels willing to go with an unknown group, more stores who'd take a chance on stocking the records and more program directors to put the damn things on the air once in a while so the listeners could decide what they wanted to hear.

Most million-sellers from years past weren't any better than today's gold records. The difference is, back then there was room for everybody. Columbia didn't want to bother with the Flamingos, but Chance, Checker and End Records were happy to have them.

Elvis was the only rock'n'roller that RCA needed, so Carl Perkins, Ray Harris, Roy Orbison et al sent to Sun. Roy Head wasn't quite ready for the big time, so he hooked up with Renner and T'N'T to produce several local and regional hits.

Everybody had a chance to make records, and were a lot happier in the process.

That's what I think... what's your opinion? Write and let me know.

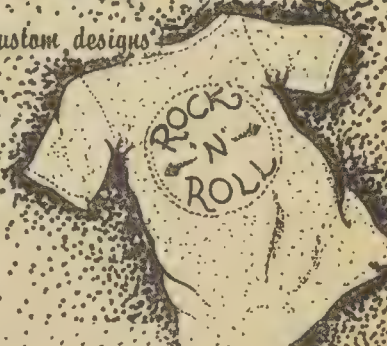
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WISE CRACKS ON HOT WAX by Ron Young

THE MOODY BLUES/OCTAVE/ LONDON

The Moody Blues are back in style with their first collection of songs in almost six years. Masters of weaving a mood or theme throughout a work, the Moodies quickly demonstrate with "Steppin' In A Slide Zone" that the skill wasn't lost while the members worked on individual projects. Although the energies that the early Moodies often transformed into excitement are somewhat subdued, the strong melodies and intriguing lyrics are as evident as ever. The period of separation may have had its best effect on Justin Hayward. Always the driving force behind the Moodies' style, Hayward takes some new directions with his "Top Rank Suite". The groups' old style is best maintained with "Driftwood", which features some outstanding instrumental work. As a complete work, OCTAVE represents a good return of the Moody Blues to their fans.**

Ken Banning

Janis Ian/Columbia

After a couple of weak albums since BETWEEN THE LINES, the album which made people realise that Janis was still a strong writer and singer, she's put out another warm and moving effort. While there is no blockbuster like "At Seventeen" there's a lot of heart and soul here. Mature songs from a maturing pop figure. Perfect rainy day music.**

Plastic Bertrand/Ca Plane Pour Moi/Sire

Get out your French/English dictionaries the French have discovered punk! The title song means "This Life's For Me" and it's a big hit in France. It's a driving pop rocker with some nice guitar and Beach Boys harmony effects and it is catchy I'll admit, but I'm not gonna learn the metric system and I'm not gonna take French courses just to understand this Plastic dude. I really can't decide if it's tres chic or tres shit. For the true punkologist only, or those who go in for expensive jokes.**

Blondie/Parallel Lines/ Chrysalis

Blondie's new album brings to the forefront Deborah Harry's amazing vocals and the group's new found strength in its guitar work. However, the Farfisa organ is now sadly missing. But do not despair, the album is great anyway.

Lyrically the album is as solid as "Plastic Letters" and vocally is much better. Deborah Harry tries everything from a Shirelles sound, a little bit of Karen Carpenter, a little Patti Smith, and a whole lot of herself. Her finest performances to date are found on "Picture This" and "Sunday Girl", both of which are remarkable in the range of vocal styles within them.

Also outstanding is the guest appearance of Robert Fripp on "Fade Away and Radiate", Chris Stein's curious television fantasy. It is nothing like anything else they have done.

In their recent interview in RNR (Vol. 1, #6), Blondie said this album was more typical of the direction they wanted to go in. Continue on, people, continue on.** Scott A. Cupp

The Stranglers/Black and White/A&M

These guys have as much technical savvy as Yes and as much lyric sensibility as Chuckie Manson. Their violent/sleazy pose was tiresome after two albums and this is their third. Dave Greenfield's keyboard-work is still impressive and reminiscent of The Doors, but unless they change their stance and begin writing better they may as well go back to being music teachers.

THE MOTORS/APPROVED BY THE MOTORS/VIRGIN

The Motors, who were founded by Andy McMaster and Nick Garvey, the two songwriters who were the power behind the English pub band Ducks Deluxe, made their impressive debut last year. This one's as good but different. There's a more accessible, commercial sound. Less raucous rock but more humor. These guys can run the gamut of musical styles and still retain their own powerful sound and

style. While "Airport" evokes the better part of ELO, "Mamma 'Rock' N Roller" borrows from Lennon's "Glass Onion" and "Forget About You" could be disco-punk the invective and unmistakable Motors' brand is on them. Guitar fans take notice. This is England's answer to Cheap Trick.**

Townes Van Zandt/Tomato Records

Any of you out there fortunate enough to have encountered Townes Van Zandt anytime in the last 10 years know what type of performer he is. Last year Tomato released a live album recorded in Houston which did well enough that they decided to re-issue the early albums by this king of Texas folk music. At this point, all but his very first album "For the Sake of the Song" have been re-released.

Interest in Van Zandt has been stimulated recently with the various recordings of "Pancho and Lefty" by Emmy Lou Harris and others sparking comparisons with Hank Williams.

I had my first contact with Van Zandt about five years ago and got to meet him that same year in Austin. My interest has never flagged since. The re-release of his earlier works was long overdue and long looked for.

For newcomers, I would not hesitate to suggest both "Our Mother, the Mountain" and "The Late, Great Townes Van Zandt".**

Scott A. Cupp

Etta James/Deep In The Night/Warner Bros.

With producer Jerry Wexler at the helm, veteran R&B stylist Etta James is trying for a long-overdue comeback. Her new LP is a pastiche of gospel, soul, pop and C&W and when it works it works fine, like her rendition of Janis Joplin's "Piece Of My Heart". But when it doesn't, like on the ill-chosen Eagles' "Take It To The Limit", it's embarrassing. Not because of Etta's singing but because of the weak material. Linda Ronstadt can sing this stuff and bring it off with pseudo-feeling but not this blues queen, because she knows too much. Sometimes a fairly good pop tune is given more depth though like her cover of Alice Cooper's "Only Women Bleed". But it's on songs such as "Deep In The Night" and "Strange Man" where this veteran's talents are best displayed. Overall it's a good indication of the right moves being made again by and for Etta James. With better material to sing the next one ought to be a gem.**

Leo Sayer/Warner Bros.

With Elton John currently out of the picture, Leo Sayer has the pop 40 chart all to himself. Leo still has a winning combination with producer Richard Perry and on this LP covers everyone from Buddy Holly to The Amazing Rhythm Aces. His best renditions though are those he co-wrote with Tom Snow. Holly's "Raining In My Heart" sounds soggy, Jackson Browne's "Something Fine" is hand-

led with a bit too much care to convey any real feeling, and the Ace's song "Dancing The Night Away" lack the heart Russell Smith put into it originally. The record should sell despite its ho-humness.**

MOON MARTIN/SHOTS FROM A COLD NIGHTMARE/CAPITOL

"I was born in a bass drum/Brought up by a guitar" These are the first lines from "Hot Nite in Dallas" and the song and the rest of the album live up to them. Fat guitar abounds but so do thin vocals. However the songs themselves are fine pop rockers in the same mold as Dwight Twilley. Noon gets help from the likes of Phil Seymour from the Dwight Twilley band, Gary Valentine ex-Blondie bassist and Wellie Alexander of The Boom Boom Band who plays piano on "Cadillac Walk" a hot number Mink DeVille covered on their first LP. Definitely a full Moon on the rise.**

Van Duren/Are You Serious?/Big Sound

Hopefully a larger label will pick up Van Duren because if this record is any indication of the young man's talents we've got another McCartney, Rundgren or Emmitt Rhodes on our hands. Duren writes great pop/rock tunes and plays almost any instrument.

Ask your record store to stock it or send off to Big Sound Records, P.O. Box 520, New York, N.Y., 10012. Watch for him.**

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ITEMS (EXCLUDING IMPORTS)

\$1. OFF ALL IMPORT LPS WITH HIS AD

NORTHSTAR MALL BABCOCK OLIVER SQUARE

GIANT HOLIDAY SALE PART II

IF YOU MISSED PART I HERE'S YOUR
2nd CHANCE

NOVEMBER 1-4

30% OFF STICKER PRICE

FEATURING NEW MUSIC FROM CBS
BILLY JOEL CHEAP TRICK SANTANA
CRACK THE SKY STEPHEN STILLS

PLUS MANY MORE

NORTHSTAR MALL BABCOCK OLIVER SQUARE



record hole

